

the next millennium must be a global standard. Harmonization is important. Country-of-origin labeling for fresh produce legislation is part of the current harmonization effort. Twenty-two of our trading partners have some type of produce country-of-origin labeling or marking requirement. These nations include, Canada, Mexico, Japan, and many members of the European Union. There is no intent or means to discriminate against anyone or trading partner with this bill. The office of legislative counsel has incorporated into this bill language clarifying that this labeling reform applies equally to imported as well as domestically grown produce. Otherwise, this text is based on the amendment to the Senate Agriculture Appropriations bill that was offered last year by the Senator from Florida (Mr. BOB GRAHAM).

#### LABELING: SIMPLE, SOUND, AND INEXPENSIVE

Briefly, it is worth pointing out that U.S. law already encourages the labeling and marking of fresh fruits and vegetables. The boxes of imported produce, for example, are required to indicate country-of-origin information. These boxes go to the grocery store or retailer, but are often left in the back room. Thus, while this valuable information travels to the store, it does not always make it to the mom, dad, or other consumer at the point of sale.

As our Founders envisioned, the states are great laboratories for ideas. In Florida, the state enacted produce country-of-origin labeling more than twenty years ago. The Florida experience is a marked success. Two major Florida supermarket chain stores have reported that this common-sense customer service costs each store less than \$10 per month. I am informed that the total cost for more than the 25,000 retail stores in Florida is less than \$195,000 annually. It is an easy, low-cost policy that has reaped enormous benefits for consumers by giving them a right to know at the grocery store. In addition, it has helped the stores better market their produce.

#### THE AMERICAN PUBLIC WANTS THIS VALUABLE INFORMATION

The honest truth laying at the core of this bill is that the people back home in our districts are curious and just want to know this valuable information. Today, virtually everything in the supermarket bears its place of origin, except meat and produce. A CBS/Public Eye Poll taken last year showed that about 80 percent of the American public favor country-of-origin labeling. Why? So that they can have this useful information. There are many ways for consumers to use this information. Individuals who are concerned about international affairs and human rights can know if they are—and hopefully avoid—buying a product that may come from a regime that supports non-democratic or even racist policies, have poor child labor practices, or anything else from a range of legitimate other concerns.

It is relevant to give another example of how this is important on a practical level. This is called "trace back." In March of 1996, for example, there was a very serious problem with Guatemalan raspberries that were imported into twenty-states, including my home state of California. These fruits were making people sick through cyclospora, a very serious parasite that invades the small intestine and causes extreme diarrhea, vomiting, weight

loss, and severe muscle aches. The Centers for Disease Control (CDC) headquartered in Atlanta, Georgia issued an advisory for people not to eat Guatemalan raspberries until the problem could be investigated, contained and eradicated. The average American was unable to find out from what country were the raspberries in the grocery store. In the absence of labeling, concerned shoppers had no choice but not to buy any raspberries. This hurts consumers by limiting choice. It hurts growers from all the other countries with which we import. The current policy also hurts supermarkets, grocery stores, and family businesses of all sizes.

#### CONCLUSION

Unfortunately the nay-sayers have dismissed the importance of this common-sense practice all too quickly. Curiously, it is said that giving the American consumer the information at the shelf or bin is somehow superfluous or confusing. I remind you that this information is already in the back of the store as required by current law.

I am very curious to see who will rise to oppose this legislation. Are there Members who do not want any families, children, or women to have the basic right to know from where come the fresh fruit and vegetables they are serving at home? Are there Members who want keep this information from consumers? Are there members who want our citizens to have different information from their foreign counterparts? It is my hope that this is not the case. Certainly, the Members who have cosponsored this bill answered this question decisively and in support of everyday Americans.

There is nothing in this legislation that is intended to be or shall prove discriminatory or protectionist. Information is the most important tool for consumers who have a right-to-know. The information that will be easily displayed through this bill on a shelf or bin will empower consumers. And we will certainly continue to import and enjoy produce from around the world, as it is often the only source for fresh produce when our growing season ends.

This is common-sense legislation that will lead to a uniform trade policy and benefit all consumers. I thank all of the Representatives and Senators who have supported this policy in the past and those Members who are joining me today as original cosponsors.

#### REMEMBERING HENRY HAMPTON "EMINENT FILM-MAKER"

#### HON. WILLIAM (BILL) CLAY

OF MISSOURI

IN THE HOUSE OF REPRESENTATIVES

Wednesday, March 17, 1999

Mr. CLAY. Mr. Speaker, Henry Hampton, my friend and fellow student at St. Nicholas Catholic School in St. Louis, Missouri, was a prominent film-maker who shaped the American documentary world. While at St. Nicholas, a very small school with 100 students in grades K-12, I was a high school student and Hampton was a grammar student. Hampton went on to graduate from Washington University in St. Louis. For 30 years right up until his death on November 22, 1998, Hampton raised the American conscience through such award

winning documentaries as *Eyes on the Prize*, *Voices of Freedom: An Oral History of America's Civil Rights Movement*, *The Great Depression*, *America's War on Poverty*, *Malcolm X: Make it Plain*, and *Breakthrough: The Changing Face of Science in America*. In all Hampton produced or was responsible for more than 60 major films and media projects for the public and private sectors. Through film, Hampton became a civil rights leader as well as an educator.

Among his many industry awards and community honors are the prestigious duPont-Columbia and Peabody awards for excellence in broadcast journalism, as well as six Emmys and an Academy Award nomination. Also, Hampton received the 1993 Ralph Lowell Award, considered the highest recognition in public television, presented by the Public Broadcasting Service and the Corporation for Public Broadcasting. In 1994, Hampton received the first Harold C. Fleming Award recognizing "a lifetime of service in the field of political participation and community education against hatred in politics." In 1995, he received the first Heinz Family Foundation Award in the field of arts and humanities. I commend to our colleagues the January-February 1999 *About . . . Time* article, title "An Eye for the Prize," which tells of the great contributions of Hampton.

#### AN EYE FOR THE PRIZE

THROUGH THE ART OF FILM AND STORY, HENRY HAMPTON CELEBRATES THE SWEEP OF AFRICAN-AMERICAN STRUGGLES AND CREATIVITY

By Wanda S. Franklin

The one thing he did right was the day he started to fight. With cameras and lights. Producers and editors. Historians and history's forgotten soldiers," Boston Globe columnist Derrick Z. Jackson wrote in a tribute to the life and works of Henry Hampton, on November 28, six days after the eminent film-maker died. Now, many African Americans and others inspired by Hampton's legacy are beginning to take an accounting of his work.

As founder and president of Blackside, Inc., Hampton made uniquely important contributions to the body of American documentary film over the past 30 years right up until his death on November 22, 1998. He leaves behind a tremendous legacy that not only shaped the world of documentary film, but also the American conscience.

"I believe in the power of the arts to create positive change," said Hampton, the creator and executive producer of the award-winning multi-part documentary, *Eyes on the Prize*. The series, released in two installments (with six episodes in 1987 and another eight episodes in 1990), won the prestigious duPont-Columbia and Peabody awards for excellence in broadcast journalism, as well as six Emmys and an Academy Award nomination. *Eyes on the Prize* is regarded as the definitive film record of America's civil rights movement. Hampton also co-authored the companion volume, *Voices of Freedom: An Oral History of America's Civil Rights Movement*.

In his years at Blackside, Hampton produced or was responsible for more than 60 major films and medial projects, including several for J. Walter Thompson advertising agency, the United States National Institute of Mental Health and the United States Department of Commerce.

Through his filmmaking, Hampton became a messenger, even a propagandist for justice,

equity and fairness. The stories he produced became political weapons and tools for learning.

Hampton was executive producer for all of Blackside's PBS film projects including: *The Great Depression*, *America's War on Poverty*, *Malcolm X: Make it Plain*, and *Break-Through: The Changing Face of Science in America*. His efforts presented unfold stories behind America's most critical issues—leadership, the nature of democracy and freedom of expression.

He worked around personal disabilities and other illness. Hampton was struck by photo at the age of 15. He also battled lung cancer and pericarditis before he died from a bone marrow disease which arose from a treatment for the lung cancer. Perhaps his suffering became his grace. Henry Hampton refused to be a victim. He learned how to listen without being judgmental.

From the late 1960s through 1990, Hampton chaired the Museum of Afro American History's board of directors, leading that organization's campaign to acquire and restore the African Meeting House on Boston's Beacon Hill, the oldest standing African-American church building in the United States.

Hampton's thirteen honorary degrees include one from his alma mater, Washington University in St. Louis, Brandeis University, Boston College, and most recently from Tufts University in Boston. Among his many industry awards and community honors is the 1993 Ralph Lowell Award, considered the highest recognition in public television, presented by the Public Broadcasting Service and the Corporation for Public Broadcasting. In 1994, Hampton received the first Harold C. Fleming Award recognizing "a lifetime of service in the field of political participation and community education against hatred in politics." In 1995, he received the first Heinz Family Foundation Award in the field of arts and humanities.

The success of his productions and numerous awards speak to his strengths as a visionary and storyteller, as well as to his superb filmmaking style. Hampton once said of *Eyes on the Prize*, "I like big stories. One of the problems with history is that often you get marvelous small stories. But if you don't put them in a larger frame, they don't have as much impact. *Eyes on the Prize* was successful beyond my wildest dreams because it took history that people thought they knew and gave it a sweep. We hit these high stories along the way and showed how they are part of a rising tide," he told Paul Kahn during an interview for *Very Special Arts Massachusetts*. VSAMASS is a non-profit organization that seeks to create and promote opportunities in the arts and cultural mainstream for people with disabilities.

Hampton's ability to see and evaluate the strength and beauty in ordinary people and to powerfully document their struggles and accomplishments within the course of history is what made his work so memorable. He saw the value in the work of the foot soldiers as well as the leadership and acknowledged both. The "prize" was inherent in the struggle for one's beliefs.

By presenting those powerful little stories of the "faces of the unfamiliar" was how Hampton "unveiled black people as civilized warriors" and captured "the depth of commitment of freedom marchers who went to jail with none of the publicity given to movement leaders," wrote Jackson.

A challenge was also issued in Jackson's Boston Globe column on behalf of the independent filmmaker. "Although Hampton has passed from us, I believe his eyes and spirit

are cast down toward us. He is watching to see how we protect the prize. He is watching to see how well we hold on," Jackson wrote.

Unique aspects of history are sure to be repeated again when another of Hampton's works, *I'll Make Me a World: A Century of African-American Arts*, premieres nationally on PBS February 1-3, 1999, at 9 p.m. ET (check your local listings). A production of Blackside, Inc., in association with Thirteen/WNET, this unprecedented six-hour documentary series celebrates the extraordinary achievements of the African-American creative spirit in the 20th century.

The work captures the stories behind 100 years of tumultuous struggle for identity, equality and self-expression by the artistic talent in the African-American community. "This production is a soaring, celebratory and informative journey into the powerful interaction between African-American culture and the larger American society," Hampton said after completing the documentary.

*I'll Make Me a World: A Century of African-American Arts* is the last production completed by the late filmmaker. However, Hampton was at work on two other major projects. *Hopes on the Horizon: The Rise of the New Africa*, a ten-part film project covering developments in Africa from 1945 to the present, is scheduled to be completed in 2001. The African American Religious Experience was completing the research and development stage and is expected to go into production this spring. This project examines the shifting role of churches that are being challenged to meet the spiritual needs of young people. These projects will be continued by the Blackside Inc. production team.

*I'll Make Me a World: A Century of African-American Arts* definitely presents another extraordinary work by Hampton, documenting compelling stories of struggle and creativity in the black arts experience. The series gives voice to the jazz, blues and rap that have defined American music, and the fiction and poetry that have challenged conventional ideas about family, community, race and democracy. It also showcases powerful visual images, from canvases to movie screen that have interpreted the African-American experience as well as the innovative dance and theater that have created new forms of expression embraced by enthusiastic audiences worldwide.

*I'll Make Me a World* is narrated by Vanessa L. Williams. The star-studded roster of artists, critics and scholars who will offer insightful commentary and analysis also includes Quincy Jones, Alice Walker, Wynton Marsalis, Gwendolyn Brooks, Bill T. Jones, Jacob Lawrence, Amiri Baraka, Spike Lee, Ben Vereen, Melvin Van Peebles, Cornel West and other on-screen witnesses.

*I'll Make Me a World: A Century of African-American Arts* is a rich tapestry of sights and sounds highlighting black artists of every creative discipline whose distinctive talents have shaped American culture in the 20th century. What the viewer will see over the course of the three evenings is a profile of musicians, writers, visual artists, actors, dancers and filmmakers who forever changed who we are as a nation and a culture.

Each episode is divided into two, one-hour segments. The series begins at the turn of the century with the artistry of the first generation of African Americans born into freedom and moves toward the Harlem Renaissance.

In the opening hour, "Lift Every Voice" profiles the careers of artists such as vaudeville stars Bert Williams and George Walker,

who struggled to transcend the racial stereotypes of the minstrel tradition and reclaim true elements of black culture. In New Orleans, talented musicians create the innovative and exuberant sounds of ragtime and jazz, music that comes to be identified as quintessentially American. Also, a powerful new medium—film—allows black filmmakers such as Oscar Micheaux to make motion pictures that present the complexities of African-American life at a time when many white filmmakers were promoting dangerous racial stereotypes.

The second hour, "Without Fear or Shame," takes viewers from World War I through the Jazz Age to the Great Depression. This segment also reveals the intense debate that arises during the Harlem Renaissance between community leaders who want to use the arts to uplift the race and some younger African-American artists concerning what art should express—blacks in the best portrayals possible or the complex reality of life in the black community. The works of Langston Hughes, Zora Neale Hurston and the women blues singers "Ma" Rainey and Mamie Smith are highlighted in this segment.

"Bright Like a Sun," the opening segment of the second episode, shows African-American artists adapting to life during the years of the Great Depression and World War II. Viewers will see how artists such as sculptor Augusta Savage, jazz legends Dizzy Gillespie and Charlie Parker and actor/singer/activist Paul Robeson steadily expand their visions to produce works filled with new energy and fueled by a new-found autonomy. Robeson uses his art to fight for social justice. Savage teaches art and develops and nurtures the talent of youngsters, such as Jacob Lawrence. Gillespie, Parker and other young musicians create Bebop—a controversial and innovative style of music that transforms jazz from popular entertainment into a recognized art.

The fourth, hour segment, "The Dream Keepers," explores an era of firsts for African Americans in the arts and other areas and their impact on the nation as they overcome racial barriers. Some groundbreaking achievements include Arthur Mitchell's debut performance with the New York City Ballet as the first black male dancer in a major American ballet company; and Lorraine Hansberry's *A Raisin in the Sun*, the first play written by an African-American woman to debut on Broadway. At the same time, an artist such as James Baldwin, chooses exile in Paris as he struggles to launch his literary career.

The last evening concludes with a look at the Black Arts Movement of the 1960s and how black artists continue to redefine and revolutionize not only African-American culture, but American culture with their new sense of black pride and self-determination.

"Not a Rhyme Time," the first hour segment, shows black artists making inroads in Hollywood, Broadway and in popular music, most notably by way of the Motown sound. A cultural revolution begins as this new sound dominates the airwaves. Visual artists such as Romare Bearden, Faith Ringgold and others offer an alternative vision in representations of black art that challenge the aesthetics, power and ultimately the very existence of the so-called "mainstream." By the 1980s, Alice Walker writes about a black woman's quest for independence in *The Color Purple* and wins both the Pulitzer Prize and the outrage of some African Americans who condemn the images of black families she presents in her novel. In the last hour, "The

Freedom You Will Take'' explores the contemporary cultural landscape that is transformed by the power of African-American film, performance, dance, rap music and spoken word art forms. Spike Lee is acknowledged for his role in ushering in a new wave of independent films by and about African Americans. Viewers are also introduced to members of the younger generation of visual and literary artists who dare to challenge convention.

"People have looked to Henry Hampton's work for a broader understanding of our culture and history," says Tamara E. Robinson, vice president and director of national programming for Thirteen/WNET. "Airing this series is a tribute to his legacy. It will give viewers insight into some of the most provocative artistic contributions of the 20th century," she concludes.

To keep the spirit of I'll Make Me a World's impact alive long after the series ends, and to provide more information for use in and out of the classroom, Blackside Inc. has added an educational component that includes a website <http://www.blackside.com>. This comprehensive database includes a 20th century chronology of African-American art; profiles of the artists featured in the series; descriptions of dance, film, literature, music, theater and visual art education programs for students in grades K-12. The website will also contain biographies, video clips and transcripts of further in-depth interviews with the artists featured in the series as well as classroom activities for middle and high school students and teachers.

Major production funding for I'll Make Me a World was provided by the Ford Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, the Corporation for Public Broadcasting, public television viewers and PBS. Additional funding was provided by the LuEsther T. Mertz Charitable Trust, Lila Wallace-Reader's Digest Fund, Dan Rothenberg, Geraldine R. Dodge Foundation, National Black Programming Consortium, Joyce Foundation, Camille O. Cosby and William H. Cosby, Jr.

# CONGRESSMAN RECEIVES LETTER FROM CHRISTIANS OF NAGALAND: AMERICA SHOULD SUPPORT SELF-DETERMINATION IN SOUTH ASIA

## HON. EDOLPHUS TOWNS

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Wednesday, March 17, 1999

Mr. TOWNS. Mr. Speaker, Dr. Gurmit Singh Aulakh, President of the Council of Khalistan, recently delivered to me a letter from the government-in-exile of Nagaland praising my previous statement of February, 11 on the oppression of Christians in India. The letter also calls for self-determination for all the nations of South Asia.

In the letter, the Prime Minister of Nagaland quotes Secretary of State Albright as a supporter of self-determination. On February 24, the Washington Post quoted the Secretary of State as saying, "ethnic groups demanding independence should be allowed to have their own nations." Currently, there are 17 freedom movements within India's borders. Yet the government of India refuses even to allow the

Sikhs of Khalistan, the Christians of Nagaland, the Muslims of Kashmir, and the people of the other nations they occupy to decide this issue in a free and fair vote, the way that democratic countries decide these things. Instead, they have resorted to state terrorism against the people in these occupied nations.

Recently, there has been a wave of violence against Christians in India. Christians are merely the target of the moment. Sikhs, Muslims, Dalits (dark-skinned aboriginal people), and others have been subjected to similar violence.

Numerous Christian churches and other religious facilities have been destroyed since Christmas by Hindu extremists affiliated with the ruling BJP. A missionary and his two young sons were burned to death. Nuns have been raped. Priests have been murdered. A Christian religious festival was broken up by gunfire. Is this Indian secularism?

The Indian government has killed more than 200,000 Christians since 1947 and the Christians of Nagaland, in the eastern part of India, are involved in one of 17 freedom movements within India's borders. India has murdered more than 250,000 Sikhs since 1984 and over 60,000 Muslims in Kashmir since 1988, as well as many thousands of other people.

The holiest shrine in the Sikh religion, the Golden temple in Amritsar, was attacked by the Indian government. Gurdev Singh Kaunke, who was serving as Jathedar of the Akal Takht, the highest Sikh religious official, was killed in police custody by being torn in half. The police disposed of his body. He had been tortured before the Indian government decided to kill him. The very highly revered Babri mosque was destroyed by Hindu militants.

Next month marks two occasions, falling on the same day, that should bring these issues into focus: the 300th anniversary of the Sikh Nation and the birthday of Thomas Jefferson. It is an ironic coincidence that these anniversaries fall at the same time.

Thomas Jefferson was one of the leading voices for American independence and wrote the Declaration of Independence, which sets out the philosophical basis for the freedom that we built into our Constitution and that we enjoy today. In light of this religious oppression and the statements of Secretary Albright and others, I urge the Congress to take strong measures in support of self-determination in South Asia. We should put ourselves on record in support of a free and fair plebiscite in Punjab, Khalistan, in Kashmir, in Nagaland, and everywhere that people are demanding the right to determine their own future. We should impose the sanctions appropriate under the law for countries that practice religious oppression and violence. We should strongly urge the President to declare India a terrorist state. Finally, we should cut off U.S. aid to India until it begins to behave like a democracy and respects basic human rights, including the right to self-determination.

Mr. Speaker, I would like to place the letter from the Prime Minister of Nagaland in the RECORD.

PRIME MINISTER (ATO-KILONSER),  
GOVERNMENT OF THE PEOPLE'S REPUBLIC OF NAGALAND,

March 12, 1999.

Hon. EDOLPHUS TOWNS,  
House of Representatives,  
Washington, DC.

(Through our good friend Dr. Gurmit Singh Aulakh, President, Council of Khalistan, 1901 Pennsylvania Ave. NW, Suite 802, Washington, DC 20006)

RESPECTED SIR: Dr. Gurmit Singh Aulakh sent us the proceedings and debates of the 106th Congress (First Session) dated Washington, 11 February 1999. We have gone through your presentation, Hindu Nationalist Continue To Attack Christians in "Secular" India, with much appreciation and love.

In the light of the assertion of the truth made by U.S. Secretary of State Madeleine Albright "that ethnic groups demanding independence should be allowed to have their own nations" (as told to the Washington Post in Paris on 24 February 1999), your statement that "we should openly declare U.S. support for self-determination for all the peoples of the subcontinent. By these measures we can help bring religious freedom and basic human rights to Christians, Sikhs, Muslims, and everyone else in South Asia" makes a lot of sense. Indeed, this is what the Indian-suppressed peoples have been wishing for all these years.

That, Sir, the principled stand you and other policy-makers of the U.S. have taken in this all-important matter has inspired many nationalities and ethnic groups that continue to languish in the merciless world of religious persecution and political suppression. Kindly accept the heartfelt gratitude of the Naga people.

Even as the Naga people pray with renewed hearts for their suffering brothers and sisters belonging to the Christian, Dalit, Muslim and Sikh communities, it is our request that you persevere in your fight for the rights of these oppressed nations and peoples to freedom and justice. May God bless you richly in your endeavor.

Respectfully yours,

TH. MUIVAH.

## SENATE COMMITTEE MEETINGS

Title IV of Senate Resolution 4, agreed to by the Senate on February 4, 1977, calls for establishment of a system for a computerized schedule of all meetings and hearings of Senate committees, subcommittees, joint committees, and committees of conference. This title requires all such committees to notify the Office of the Senate Daily Digest—designated by the Rules committee—of the time, place, and purpose of the meetings, when scheduled, and any cancellations or changes in the meetings as they occur.

As an additional procedure along with the computerization of this information, the Office of the Senate Daily Digest will prepare this information for printing in the Extensions of Remarks section of the CONGRESSIONAL RECORD on Monday and Wednesday of each week.

Meetings scheduled for Thursday, March 18, 1999 may be found in the Daily Digest of today's RECORD.